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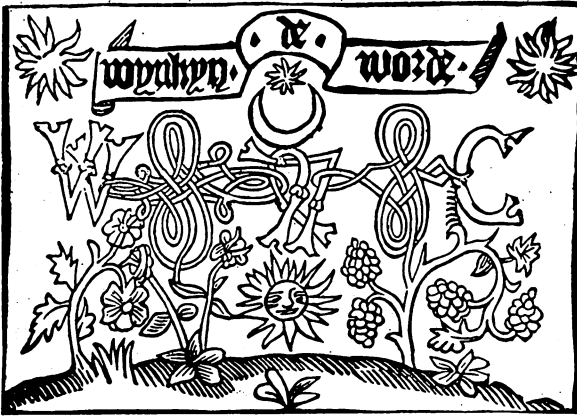
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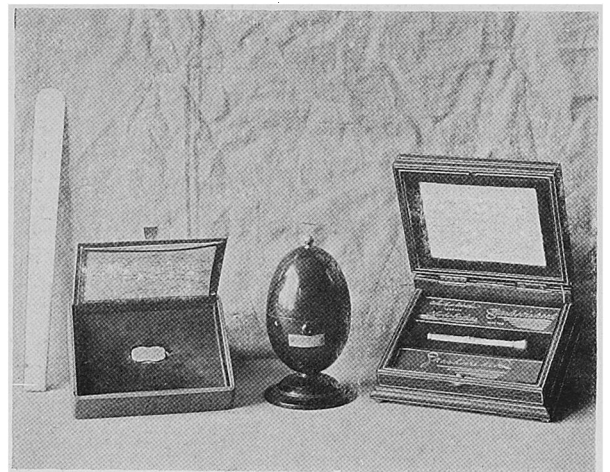
## Notes on New Books

*The Dickens Circle*, by J. W. T. Ley (E. P. Dutton & Co., New York) is one of the most delightful volumes that has come to the reviewer's table. Mr. Ley, who stands without peer as an authority on Dickens, has here given us a book that at once furnishes a reliable estimate of the many-sided Boz in his personal qualities and as reflected by the circle in which he moved and the era in which he lived. *The Dickens Circle* will find a permanent place beside Forester's classic *Life of Charles Dickens*. It is a true pleasure to read every page of Mr. Ley's work. In no sense is it a mere collection of facts and anecdotes; instead it is an important scholarly contribution to a knowledge of the men and women of the Victorian era, as entertaining as it is valuable. Over forty illustrations accompany the text and an unusually complete index adds to the book's reference value.

In Arthur Whaley's second volume of verse from the Chinese, *More Translations from the Chinese* (Alfred A. Knopf, New York), we have sixty-eight poems, fifty-five of which have not heretofore been translated into English. The account of the history and technique of Chinese poetry which is found in the introduction of Mr. Whaley's earlier volume, *170 Chinese Poems* (Alfred A. Knopf, New York), will be remembered with pleasure

and those who read it will the better enjoy *More Translations from the Chinese* for having done so. The present volume aims more consistently at poetic form, perhaps than did *170 Chinese Poems*, although the earlier book should have been taken as an experiment in English unrhymed verse. Mr. Waley wisely adds to our opportunity for a glimpse of Chinese poetry in not translating for his new volume so many of the poems of Li Po and of Tu Fu as he has of Po Chü-i, whose work has been less accessible in translations than the work of the other two noted Chinese poets. The fifty-three Po-Chü-i poems occupy about half the pages of *More Translations from the Chinese* but no one will quarrel with the sensible extent of this contribution to our knowledge of that master.

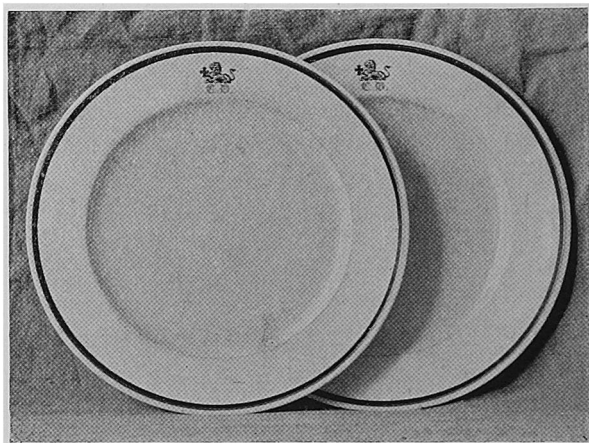
*The Practical Book of Interior Decoration* by Harold Donaldson Eberlein, Abbot McClure and Edward Stratton Halloway (J. B. Lippincott Company, Philadelphia and London), gives in its first part a consecutive and synoptic picture of the art of interior decoration as it has been practiced in England, France, Italy and Spain since the beginning of the Sixteenth century, with comment on American modifications of British usage during the Colonial and early Republican periods. In the second part of the volume is made the direct appli-



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cation to modern requirements of the lessons to be drawn from the historical exposition in Part I. In Part III is formulated a system of decoration which avoids both the narrow limitations of the one-period method and the pitfalls of eclectic furnishing. Two hundred and eighty-three illustrations accompany the volume, together with seven plates in color and a chart of the four great decorative influences—Renaissance, Baroque, Rococo and Neo-Classic.

Charles Allen Dinsmore's *Life of Dante Alighieri* (Houghton Mifflin Company, Boston and New York), is a valuable addition to the literature of Dante. The author is one of the foremost living authorities on the great Italian poet and this biography and interpretation is a distinct contribution of value to the subject. "Great geniuses," says Emerson, "have shortest biographies . . . the Genius draws up the ladder after him, when the creative age goes up to heaven, and gives way to a new age, which sees the works and asks in vain for history." Dante's true life must be sought not in documentary record, but in the self-revelation of his own great work. The first section of Mr. Dinsmore's book outlines the general character of the age in

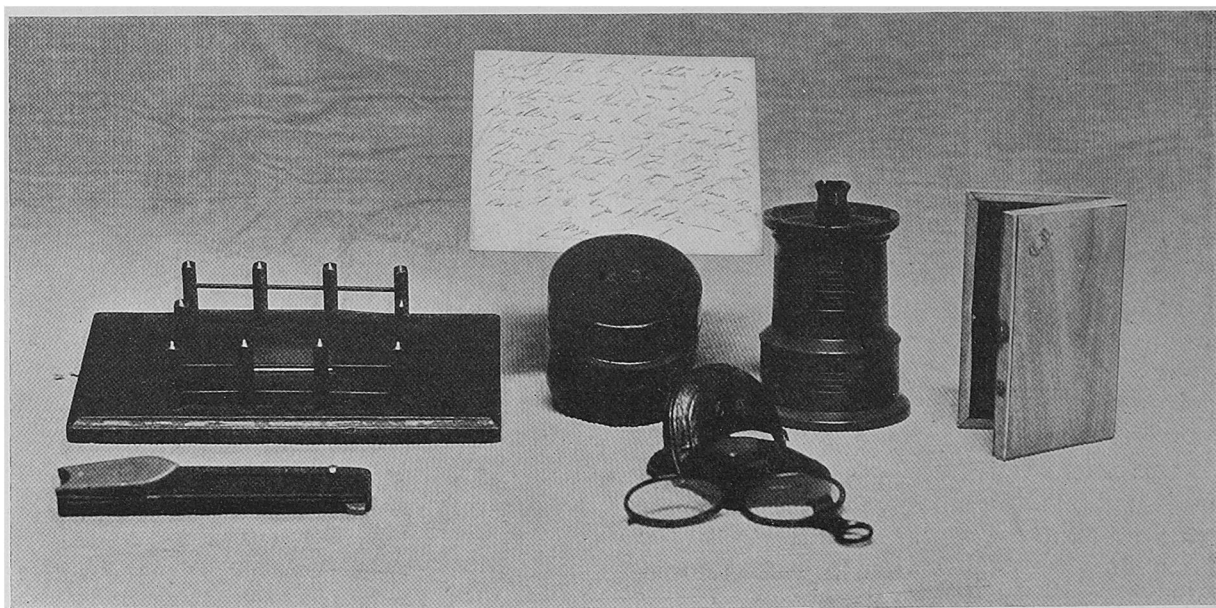


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TWO PLATES FROM A DINNER SERVICE BELONGING TO CHARLES DICKENS

which Dante lived, and the city which he loved. The second section contains a presentation of those facts of Dante's life which are definitely known together with some traditions. The concluding section seeks to lift the veil from those processes of thought and will by which Dante won a victory over himself and his misfortunes, and became Dante, fiercest of haters, gentlest of lovers, as majestic among the warriors of the spirit as he is commanding among the poets.

In *Schools in Siberia* by William F. Russell, Ph.D. (J. B. Lippincott Com-



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pany, Philadelphia and London), the author states that his account is not to be considered as final in any sense or even typical of conditions throughout the length and breadth of Siberia by reason of his lack of knowledge of the language of the country, the lack of printed material on Russian schools and the impossibility of visiting many localities. This study, therefore, is based upon the results of personal observation and conferences and as far as it goes it is accurate and is carefully done. Probably it presents conditions typical of all Siberia.

*Songs of Adoration* by Gustav Davidson (The Madrigal, New York), is an attractively printed little brochure. Mr. Davidson's poem is in Biblical metre, and mystical.

*William Blake the Man* by Charles Gardner (E. P. Dutton & Co., New York), traces the mental and spiritual growth of William Blake as disclosed in his works. The volume contains twelve well-chosen full page illustrations. There can be no question as to the growing interest in America in William Blake and his work. The recent William Blake Exhibition at the Grolier Club, New York, brought this to evidence. Mr. Gardner's book will undoubtedly find many attentive readers. In concluding his final chapter Mr. Gardner writes: "We blame a man's times, or birth, or church, or what not for his failures, when we should look for some fundamental lack in his own equipment. That Blake was not quite one of our conquerors, then, we will not attribute to the Eighteenth century, or to Swedenborg's predominant influence in his early life, but simply to the fact that he lacked the strong, virile reason that could keep pace with the on-rush of his visions. He was all Los: Urizen, whom he repudiated with such scorn, alone could have balanced his nature and led him to the supreme achievement."

*Early Water-Colour Drawing By the Great Masters* with articles by A. J. Finberg (The John Lane Company, New York) is one of the most interesting and

valuable of the Special Numbers of *The Studio*, the latest of the excellent series of monographs issued in conjunction with that magazine. Following the introduction, Mr. Finberg writes of The Turners, Turner's Predecessors, and Turner's Contemporaries in respective articles. This publication also contains a descriptive catalogue of the Exhibition of Selected Water Colour Drawings by Artists of the Early English School, held at the Agnew Galleries in London, last year, one of the important art events of the English season of 1919. This monograph is beautifully illustrated with full page plates in color and in half-tone, plates excellent in quality and admirably chosen.

### A Bibliography of Claude Lorrain

(See CLAUDE LORRAIN AND HIS HOME by René d'Avril, pages 411—420)

1. Charles Héquet: Claude Gellée, surnamed *Le Lorrain* (Nancy, A. Lepage, 1864).
2. Charles Héquet: Biographical essay: Claude Gellée, surnamed *Le Lorrain* (Nancy, Paul Sordoillet, 1886).  
(ex-printer, corresponding member of several academies).
3. Benoit: "Notes on the family of Claude Gellée, on the village of Chamagne and on a few artists of the Vosges." (Extract from the *Annals of the Société d'Emulation des Vosges*, Epinal, Busy, printer, 1890).
4. E. Meaume: "Claude Gellée, surnamed *le Lorrain* (Extract from the memoirs of the archaeological Society of Lorraine. Nancy, Crépin, Leblond, 1871).
5. Emile Michel: "Studies on the History of Art" (Paris, Hachette, 1895).  
(Member of the Institute)
6. Mme. Mark Patison: "International library of Art: Claude Lorrain, his life and his works, taken from unpublished documents.
7. Adolphe Siret: "Claude Gellée" Historical, dictionary of the painters of all the Schools.
8. Collection from the Lorrain country: (Director, Charles Sadoul, Nancy, rue des Carmes).
9. Maurice Barrés: Here and there, and in particular: "Lorrain Pages," "Appeal to the Soldier," "The Spartan Voyage," etc.  
(of the French Academy)